

MEG MYERS DESIRE

On Wednesday, June 3, the Community Center for the Performing Arts, Dead Nation Presents and Alternative 103.7 NRQ proudly welcome Meg Myers to the WOW Hall along with special guests Wild Party.

On her hit single -- the raging, unapologetic “Desire”-- Meg Myers “juggles the pretty and the ugly perfectly,” as *Stereogum* noted, adding that with her “fierce-then-vulnerable voice, you have something that is as sweet as it is unsettling.”

The Nashville-born, Los Angeles-based singer-songwriter has consistently worked that dichotomy in her music, exploring the tension between dark and light, sweet and sour, and sex and death in her cathartic songwriting. Her richly powerful voice, which can slide on a dime from a feathery trill to an anguished howl, is the perfect instrument with which to express her brooding, fiercely raw lyrics about craving what’s just out of reach. The words are bolstered by the layered guitar-synth soundscapes she creates with her collaborator and producer Dr. Rosen Rosen.

Released in April 2013, Myers’ debut EP *Daughter In The Choir* gave listeners their first taste of such ferocious anthems as “Monster” -- earning her rave reviews and comparisons to female iconoclasts like

Fiona Apple, Sinéad O’Connor and Alanis Morissette, though Myers cites Tracy Chapman, Joan Osborne and Heart’s Ann Wilson as inspirations, along with Kurt Cobain, Layne Staley and Trent Reznor. The Nine Inch Nails frontman’s influence is evident on “Desire”, which is the first single from Myers’ 2014 EP. Like Reznor, Myers lets her pop instincts temper the dark quality of her songs -- thanks to help from Rosen, a prominent remixer who’s worked on tracks by Britney Spears, M.I.A., La Roux and Lady Gaga among others.

“I came from this grunge, punk-rock background, but I always wanted to write catchy pop songs,” Myers says. “I just didn’t have the technical knowledge to make them work. But I grew up listening to well-crafted songs. I loved Sting, Led Zeppelin, Dire Straits, James Taylor and Fleetwood Mac. That’s what I was drawn to. I love the simplicity of a



great song, I just didn’t realize how hard that was to capture in a recording. That’s why working with Rosen is so great. It was like, ‘Okay, I found this guy I can write songs with and who is really good at turning everything into pop, while still letting me be myself.’”

A few days shy of her 20th birthday, Myers made the decision to move to Los Angeles to pursue a career in music. She lived in a studio apartment with her then-boyfriend and got a job waitressing at a coffee shop in Hollywood and played whenever she could get a gig. Things didn’t work out with the guy, but she did end up meeting Rosen, who signed her to his production company. The two began writing songs, including those that appear on *Daughter In The Choir*, her EP and soon-to-be-released full-length album.

Meg’s goal for her music, she says, is simple: “I want it to make people not afraid to feel.”

Opening the show is Wild Party, a four-piece pop band from San Antonio, Texas.

Tickets are \$12 in advance, \$14 at the door. Doors open at 8:30 pm and showtime is 9:00. ★

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THE WOODMEN OF THE WORLD: *THEIR HISTORY AND THEIR HALL*
ON DISPLAY DURING THE MONTH OF MAY, RECEPTION: FRIDAY, MAY 15TH | 5:00-7:00PM.

In celebration of Historic Preservation Month, the Community Center for the Performing Arts proudly presents their annual historic exhibit on display for the month of May. Come view historic photographs, posters, building signs and learn about The Woodmen of the World Hall and it’s rich history of serving as a community gathering place. Join us on Friday, May 15th for a special exhibit reception. Local historian and CCPA member Jonathan Pincus will give a historic talk and building tour starting at 5:30pm. Refreshments provided. Following the reception, join us for a Square Dance with caller Rosie Sweetman and music provided by The Barnstormers.

SQUARE DANCE WITH CALLER ROSIE SWEETMAN
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The W.O.W. Hall’s floor knows the stomp of a good square dance. We’re excited to host Caller Rosie Sweetman, who will teach each square dance as the evening proceeds. Music will be provided by The Barnstormers. All skill levels welcome. Free, Donations Welcome. Donations will support the Community

Center for the Performing Arts’ historic preservation efforts of the W.O.W. Hall.

SHARE YOUR W.O.W. HALL HISTORY

Do you have a piece of W.O.W. Hall history to share? We encourage you to bring any old photographs, posters, or stories to the reception.

DOWNTOWN EUGENE HISTORIC SITES TOUR
SATURDAY, MAY 30TH | STARTS AT 10:00AM

The W.O.W. Hall will be a featured stop on Lane Arts Council’s inaugural Downtown Eugene Historic Sites Tour. Put on your walking shoes and explore Eugene’s Historic sites located throughout Downtown Eugene during Historic Preservation Month. Co-hosted by a local historian and architect, walk through time and learn about the historic and architectural significance of select city landmarks and nationally recognized buildings. This tour is made possible by support from the Lane County Historical Society, Shelton McMurphey Johnson House, and Oregon Electric Station. For more information, visit Lane Arts Council’s website lanearts.org/historic-sites-tour/ or call 541-485-2278. ★

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WOW HALL NOTES

The Community Center for the Performing Arts is located in the Historic Woodmen of the World Hall (W.O.W. Hall), 291 W 8th, Eugene, Or 97401, (541)687-2746, info@wowhall.org, www.wowhall.org, Box office hours Mon-Fri Noon-6:00 PM. Printed monthly by Western Oregon Webpress, Circulation 3,800. General Support made possible by a grant from Lane Arts Council with support from City of Eugene Cultural Services Division, Copyright 2014 All rights reserved Notes Staff: *Copy Editor & Advertising Representative* - Bob Fennessy, *Layout & Design* - James Bateman CCPA Staff: *Program Coordinator* - Calyn Kelly, *Membership Coordinator & Publicist* - Bob Fennessy, *Stage Manager* - Selena Frame, *Asst Stage Managers* - Justin Showker, Davis Koier, *Lighting Director* - Sam Hitchcock, *Office Managers* - Donna Carbone, Ross Shuber, *Bookkeeper* - Jana Silver, *Volunteer Coordinator* - Laura Farrelly, *House Manager* - Sam Harmon, *Concessions Manager* - Angela Lees, Shawn Lynch *Custodian* - Jona Waterstone *Volunteer Staff*: Zac Townsend, Dan Wathen, *Art Gallery Director* - Sam Harmon, *Poster Distribution* - WOW Hall Poster Crew, CCPA Board of Directors: Chair: Aaron Dietrich, Vice Chair: Mike Janes, Secretary: Sara Shmigelsky, Treasurer: McKenzie Goodwin, Members: Sean Cannon, Mayo Finch, Jacqueline Hamer, Craig Lawrence, Mike Meyer



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Keeping Real Variety in Music



JENNY LEWIS

On Tuesday, May 26, Monqui Presents welcomes Jenny Lewis to the WOW Hall along with special guest Nikki Lane.

In the 1930s the writer Gertrude Stein traveled to the Bay Area, where she visited her hometown of Oakland. When she arrived, she discovered that her childhood home had been razed and in its place erected new, anonymous buildings. It was a different and less inviting place, one that did not match up to her memory. In her journals, which were published as *Everybody's Autobiography* in 1937, she wrote about the experience and concluded about Oakland, “there is no there there.”

Jenny Lewis examines a similarly thwarted nostalgia on her third solo album, *The Voyager*, and on the opening track “Head Underwater”, she sings, “I never thought I would ever be here/ Looking out on my life as if there was no there there.” It’s a pretty devastating admission of disconnection with oneself, as though the Jenny Lewis of today had no means of identifying with any of the Jenny Lewises of the past.

It’s been four years since she released that *Jenny and Johnny* album and six since she released her last solo album. *The Voyager* is defined and motivated by a sense of personal nostalgia, as these songs sift through Lewis’ past to find some key to her present. If this is Lewis’ most adult album — then it’s primarily because she’s more adult now, with more experiences and more past selves. Especially as a solo artist apart from Rilo Kiley, she has moved from one style to the next, trying on genres and traditions like an actress visiting the wardrobe department. It was rhinestones and Nudie suits for her debut, *Rabbit Fur Coat*, which plumbed the Golden State’s country and country-rock history. She explored

psych-pop on her 2008 follow-up *Acid Tongue*.

By contrast, *The Voyager* is not quite so easily summed up. It’s not anchored in one particular scene, but plays as broadly California, with sly nods to the Byrds in the guitars, the Go-Go’s in the vocals, and Randy Newman in the wry humor. On the other hand, the album is produced to sound produced — that is, to remind you that it is the product of a studio, and in particular, the studios of Beck and Ryan Adams.

NIKKI LANE

For her hotly anticipated sophomore album *All or Nothin’* Nashville songstress Nikki Lane teamed up with Dan Auerbach of the Black Keys for a record that turns the vulnerable singer-songwriter stereotype on its ears. With songs that crucify ex-boyfriends, celebrate one-night stands (as long as she can bolt town right after) and proclaim it’s, “always the right time to do the wrong thing,” Lane comes across like a modern-era Wanda Jackson, albeit with more oats to sow.

“My songs always paint a pretty clear picture of what’s been

going on in my life, so this is one moody record,” she says. “There’s lots of talk of misbehaving and moving on.”

Born in South Carolina, Lane moved to New York City and, after a messy breakup, picked up a guitar and set her sights on a music career. But the cost of living in New York proved to be too high an obstacle, so she turned to Nashville, a city she had visited extensively.

“I was hell bent on living in a big city and I just couldn’t work up the nerve to come back to the South,” she says. “[When I did] Nashville was the obvious choice for me because of my fondness for it.”

Once in town, she released the 2011 album *Walk of Shame* to rave reviews, as well as opening High Class Hillbilly, a pop-up vintage clothing stall, where a chance meeting with Auerbach turned into a full-fledged partnership.

“It was hard for me to trust that Dan was right when he said I should move a verse around or add an extra chorus,” she says. “He pushed to find the right feel for each track one by one, and a few months later I found myself with a damn good record.”

Tickets are \$25 in advance, \$28 at the door. Doors open at 7:00 pm and showtime is 8:00. ★





DEVIL DOUBLEHEADER

On Friday, May 29, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Eugene's very own AKA White Devil sharing the stage with The Devils of Loudun, Fallen Theory and Morbid Fascination.

Based in Seattle, The Devils of Loudun are a six-man melodic death metal outfit named from a tale of religious fanaticism and demonic possession in 17th century France. Formed in the summer of 2009, the band slowly but steadily gained ground in the Washington underground metal scene by destroying every possible show that has been thrown at them.

Drawing from influences spread across a wide musical spectrum, The Devils of Loudun's ever-evolving sound could be considered a combination of Scandinavian melodic death metal, symphonic power metal and American death metal topped with hearty serving of classical and video game influenced melodies. In late 2014 the band entered the studio and recorded their first official EP titled *Entering Oblivion*, which was released February of 2015.

Band members are: Scott Hermanns (guitar), Drew Tuel (lead guitar), Billy Keller (bass), Jose Gutierrez (drums), Ben Veloza (keyboards) and Vance Bratcher (vocalist).

"A.K.A. White Devil have grown into one of the best Metal Bands on the west coast," states *Eugene Talent Weekly*. "Their live show cannot be rivaled."

AKA White Devil was formed 2004 by Jason Mack and Jake Thrush. The music started out very Hardcore influenced by bands like Pro-Pain and Sick Of It All; then in 2005 Matt Osgood joined on guitar and the style slowly started evolving. Osgood reignited the Iron Maiden influence and the music started to progress to more dual harmony driven riffs and more of an epic type feel, creating a completely different genre of Metal that fuses Hardcore, Power Metal, and a healthy dose of early Thrash Metal to create an aggressive aural assault of pure Metal.

The current lineup is Jason Mack (lead vocals), Lauren Mee (lead vocals), Jake Thrush (guitars/vocals), Matt Osgood (guitars), Tyler Smiley (drums) and Danny Watson (bass).

Fallen Theory is now John Birks on rhythm guitar, Chad Whitson on lead guitar, James Dunning on drums and backing vocals, Chris Brock on bass, and Tanner Cowens engaging the front of house on lead vocals.

With a fan base, accolades and big plans all spurring from the Roseburg-born quintet, Fallen Theory continues to grow both in artistry and regional popularity. The band quickly gained the attention of the public through their intense performances, sold out shows and by engaging the crowd in a show that renders everyone amazed -- which keeps them coming back for more.

The music speaks for itself. It is powerful, melodic, slow, heavy and everything in between.

"It truly is amazing how fast this band grew. With the rapidly growing fan base and the pure insane amount of shows we were booking we decided it was time to move. With that being said, we decided Eugene, OR, was going to be our new home," says guitarist and founding member John Birks.

"We love Eugene," says drummer James Dunning.

Blackened Death Metal From Salem Oregon, Morbid Fascination was formed in the late spring of 2014. It was a coming together of seasoned and talented individuals. Originally a four-piece band that had a thrash element, they parted ways with their second guitarist to move in a darker and technical Death metal style. The current lineup consists of Jimm "The Kraken" Herriges bass guitar vocals, Zack "The Sands Of Time" Zimmermann on the drums, and Matt "Shreddy Kruger" Miller on guitar and vocals.

Creating a musical hybrid of Death and Black metal with a focus on technical song structures and virtuoso playing, they have released a five-song demo and are currently preparing to record another that will showcase their new direction and next level playing.

Tickets are \$8 in advance, \$10 at the door. Doors open at 7:30 pm and showtime is 8:00. ★

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UNKNOWN MORTAL ORCHESTRA

On Thursday, May 7, Soul'd Out Productions proudly presents Unknown Mortal Orchestra along with special guests Nurses. The threads of our past never unravel, they hover like invisible webs, occasionally glistening due to a sly angle of the sun. On *Multi-Love*, Unknown Mortal Orchestra frontman and multi-instrumentalist Ruban Nielson reflects on relationships: airy, humid longing, loss, and the geometry of desire that occurs when three people align. Where Nielson addressed the pain of being alone on *II*, *Multi-Love* takes on the complications of being together. *Multi-Love* adds dimensions to the band's already kaleidoscopic approach, with Nielson exploring a newfound appreciation for synthesizers. The new songs channel the spirit of psych innovators without ignoring the last 40 years of music, forming a flowing, cohesive whole that reflects restless creativity. Cosmic escapes and disco rhythms speak to a developing new vocabulary, while Nielson's vocals reach powerful new heights. "It felt good to be rebelling against the typical view of what an artist is today, a curator," he says. "Building old synthesizers and bringing them back to life, creating sounds that aren't quite like anyone else's. I think that's much more subversive." While legions of artists show fidelity to the roots of psychedelia, Unknown Mortal Orchestra shares the rare quality that makes the genre's touchstones so vital -- constant exploration. Tickets are \$15 in advance. Doors open at 8:00 pm and showtime is 9:00. ★



GLASS ANIMALS

By Maryrose Goodman

On Friday, May 22, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA welcome Glass Animals to Eugene's historic WOW Hall along with special guest Gilligan Moss. This show is sold out! Stemming from Oxford, England, Glass Animals started as a solo bedroom project by frontman Dave Bayley, but has now evolved into a four-part experimental band under producer Paul Epworth's label, Wolf Tone. With their ethereal sounds and atmospheric, heady beats, merged with jazzy harmonies and provocative lyrics, Glass Animals are not afraid to transcend into new, inventive territories of style. Bayley draws influence for both music and artwork from his involvement in the world of medicine and neuroscience, earning his degree in the latter from London's King College; so when he says he's into cerebral music, he means it. *The Guardian* says, "as thrusting new indie bands go, [Glass Animals] are more Alt-J than Oasis." With their critically acclaimed, first full-length LP, *ZABA* (named after the William Steig's children's book *Zabazaba Jungle*), the new band is "one of the most exciting bands in Britain in 2014, and *ZABA* is blessed with musical facets that will blind you with their splendour," according to *Clash*. They performed their breakout hit 'Goosey' on *The Late Show with David Letterman* this past February and it topped *HypeMachine*'s list of #1 most-blogged songs in 2014, and #2 on Spotify's Worldwide Viral Chart. "Black Mambo" has a steady build that features pizzicato strings that make us think of Dr. Dre's *Still Dre*. The music video [for Black Mambo] pairs the song's calculated catchy refrain and otherworldly instrumentation with striking visuals. It's a dreamy burn that's both immediate and irresistible. Critics have unanimously fallen under the spell too: In the rave review of *ZABA*, *Paste* wrote, "The album is bizarre, gorgeous, playful and dark—and it's absolutely mesmerizing." This quirky quartet of gentlemen are embarking on a coast-to-coast U.S. tour chocked-full of stops in world-renowned cities and festival shows (quite literally) including Coachella, Sasquatch, Lollapalooza, Bonnaroo and Outside Lands, just to name a few. For you lucky ticket holders, doors open at 8:00 pm and showtime is 9:00. ★



JON SPENCER BLUES EXPLOSION FREEDOM TOUR

On Monday, May 11, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome The Jon Spencer Blues Explosion back to the WOW Hall along with special guests We Are Hex. To celebrate the release of their new long-playing record album *Freedom Tower - No Wave Dance Party 2015*, The Jon Spencer Blues Explosion brought their brand of high-octane street hassling back home, with an unprecedented Five Borough Freedom Tour of New York City. Now you can relive all the same excitement here at the WOW Hall as their hometown fans felt as they leveled neighborhoods in Staten Island, Manhattan, Jersey City, Brooklyn, The Bronx and Queens! *Rolling Stone Magazine* reports that, "The band's 10th album is a Big Apple riot... electronic glitches skip, hi-hats plink harshly, vocals are distorted and echoed, and explosions explode." After all, New York City is a loud place. Some of that noise is music. And some of the music is noise. Sucking it all in and turning it loose with prejudice, the Jon Spencer Blues Explosion takes a ferocious bite out of the Big Apple with *Freedom Tower - No Wave Dance Party 2015*, the first record of the new era that demands to be stopped and frisked! *Freedom Tower* is more than a high-octane dance party record, it is a document of New York City, a chronicle of grit and terror and love! It's all here: The Hustler and The Trust Fund Baby, the Mosh Pit Casualty, the Celebrity Chef, the Crooked Cop, the Struggling Artist, the Sucker MC, the forgotten Sex Workers and Last-Chance Cinderellas. Within these grooves are cold-water tenements, blue-chip galleries, dingy Avenue B studios, and the last real warrior poet whose dark magick brings garage rock ghosts back from the grave! For nearly a quarter-century the Blues Explosion have been sweating, freezing, eating, drinking, fighting, winning and losing in New York City, perpetrating some of the most timeless moments of musical mayhem in the history of Manhattan and beyond. As ever, Jon Spencer tells the tales, Judah Bauer plays the blues, and Russell Simins smashes things to bits... And as always Blues Explosion stomp on the faux underground oasis peddled by bourgeois hipsters and marketing jocks to deliver the real deal — rock 'n' roll that is unapologetically nasty and strong. "Freedom Tower is a record you need to hear because it proves the golden rule of rock music. Just play your balls off and the ass will follow." -- *Big Takeover* Tickets are \$17 in advance, \$20 at the door. Doors open at 8:00 pm and showtime is 9:00. ★



Eugene's FRIENDS OF TREES plants a big leaf maple sapling between the WOW Hall and Lincoln St. With love and care this tree will grow big enough to replace the large tree that was removed several years ago. ★

PATCHY SANDERS & LINDSAY LOU



On Thursday, May 21, the Community Center for the Performing Arts and KRVM proudly welcome Patchy Sanders and Lindsay Lou & The Flatbelllys to the WOW Hall. This is a fully seated show.

Whittled down, the name Patchy Sanders becomes a mythical muse, an unknown source of inspiration and beauty. Based out of Ashland OR, they are six: Danielle (banjo...) and Jacqui Aubert (vocal), Dan Sherrill (guitar...), Sara Wilbur (violin...), Ian Van Ornum (mandolin...), and Eric Jones (bass). Working with eclectic themes from dreams, fairytales, afterlife and wild lands, Patchy crafts stream-of-consciousness story music with an emphasis on melody and lyrics. These aren't songs as much as they are musical emotional experiences conjuring other worldly journeys. By and large their music fits as well in an acoustic art-house as it does in a farmhouse hootenanny hoedown or main-stage at a pop festival.

Touring behind their debut record *& The Wild Peach Forest* Patchy's momentum has been building during their extensive NW concert season in 2014. Notable festival appearances include: Kate Wolf Music Festival, Oregon Country Fair, The Britt,

Beloved, Northwest String Summit, and California Worldfest. They've also played historic venues in the Bay Area like the Great American Music Hall and The Freight & Salvage Coffeehouse.

Seeking to broaden modern folk's traditionalist approach, Patchy has new material in the works for 2015: fresh, original music bending towards avant-folk -- with folk-orchestral arrangements blending diverse genres and musical styles. This is contemporary, independent, eclectic, eccentric folk music that critics have been, with effort, trying to categorize. Like many things that remain hard to classify, Patchy Sanders' music comes from their mythical muse, their unknown source of inspiration, and from here it will continue to flourish.

LINDSAY LOU & THE FLATBELLYS

While the instruments and the bedrock of the band may come from bluegrass, the music that Lindsay Lou & The Flatbelllys present on their new album *Ionia* can best be described as Americana. This is music that's caught between the pull of the past and the push of the beckoning future, ready to leap forward bursting with new ideas and youthful energy.

On *Ionia*, blazing hot Michigan

roots ensemble Lindsay Lou & The Flatbelllys rest on the cusp of change, poised at that moment where everything shifts into high gear and time rushes forward. As a tight-as-hardwood string band, these ace players know how to sustain this moment expertly, relishing the tension between the past, which keeps pulling them backwards, and the future they're about to rush into. You can hear this tension musically on their new album, especially on the leading song "Hot Hands," which rabbits playfully between off meters, rapid-fire picking, stop-and-go bass lines, and steamy vocals that surge back and forth. There's incredible kinetic motion in this music, a sense of movement so exacting and precise that it's almost architectural.

Leading the group, Lindsay Lou has the kind of voice you can get lost in. She's one part jazz singer, effortlessly transitioning octaves, one part blues shouter, soaring over the band like a clarion call, and one part folk singer, rousing them all together in song. Mandolinist Joshua Rilko picks with a careful precision that turns surprising when he slams into speedy power chords, dobro player Mark Lavengood is remarkably deft at matching melody lines with quick responses, and bassist PJ George creates bass lines cleverly crafted to uphold the whole structure of the songs.

"Lindsay really puts her heart into what she sings, and how! She sings the way you would want to if'n you could," says David Grier (three time International Bluegrass Music Association award-winner). "Phrasing, tone, emotion, it's all there... Don't miss the musical force that is Lindsay Lou."

Tickets are \$15 in advance, \$18 at the door. Doors open at 7:00 pm and showtime is 8:00. ★



LEARN ABOUT SOUND AND LIVE CONCERT PRODUCTION

The Community Center for the Performing Arts will offer a Basic Sound and Production workshop on Saturday, May 16. The focus of this workshop will be an introduction to live sound reinforcement.

Taught by Calyn Kelly, CCPA Program Coordinator and former Front-of-House Sound Engineer with 10 years of experience in the field, our Sound and Production workshops provide students with first-hand

technical training including imparting a basic understanding of creating and interpreting stage plots, ringing out monitors, signal path, EQing a room and other basic concepts of live audio engineering.

The workshop is from 2:00 to 5:00 pm. Cost is \$25. To register or for more information, please contact Ross or Donna at info@wowhall.org or call 541-687-2746 12-6 pm M-F. ★

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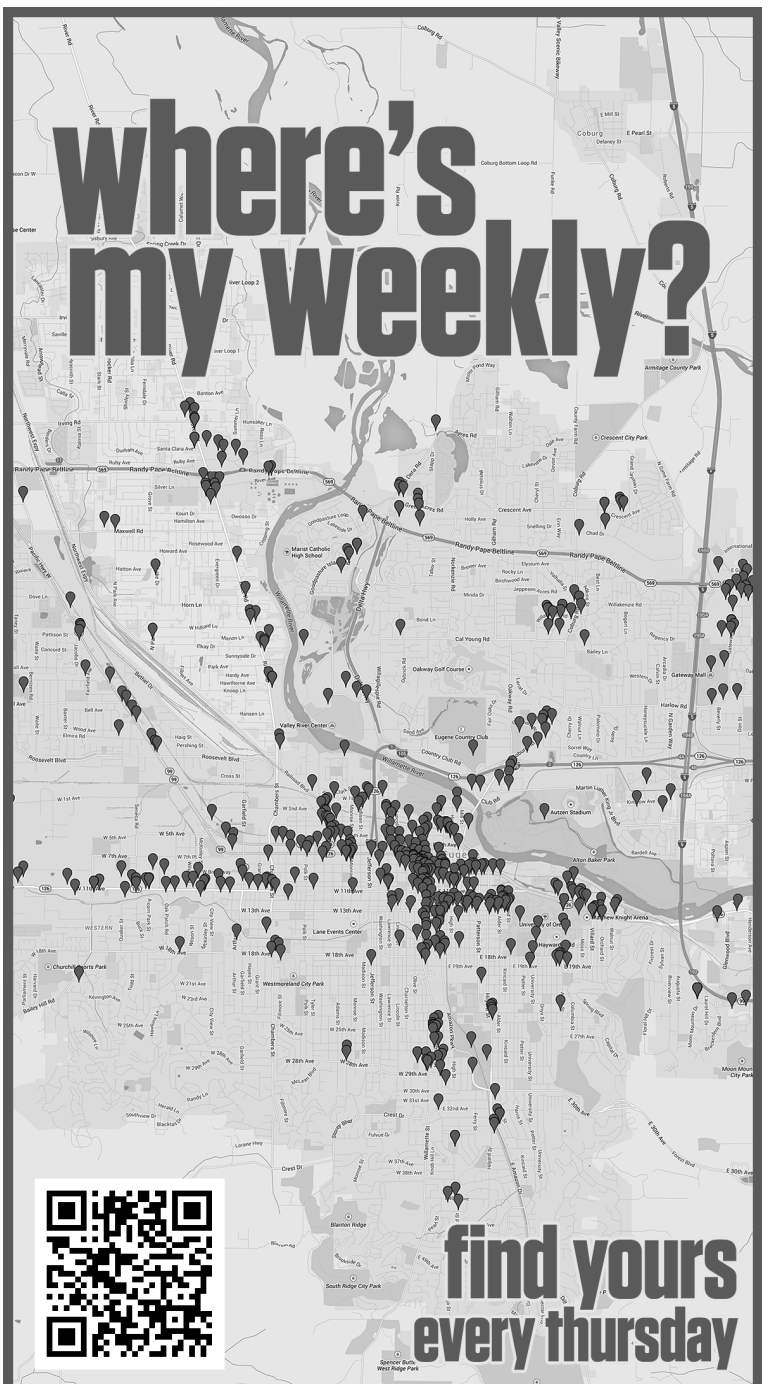
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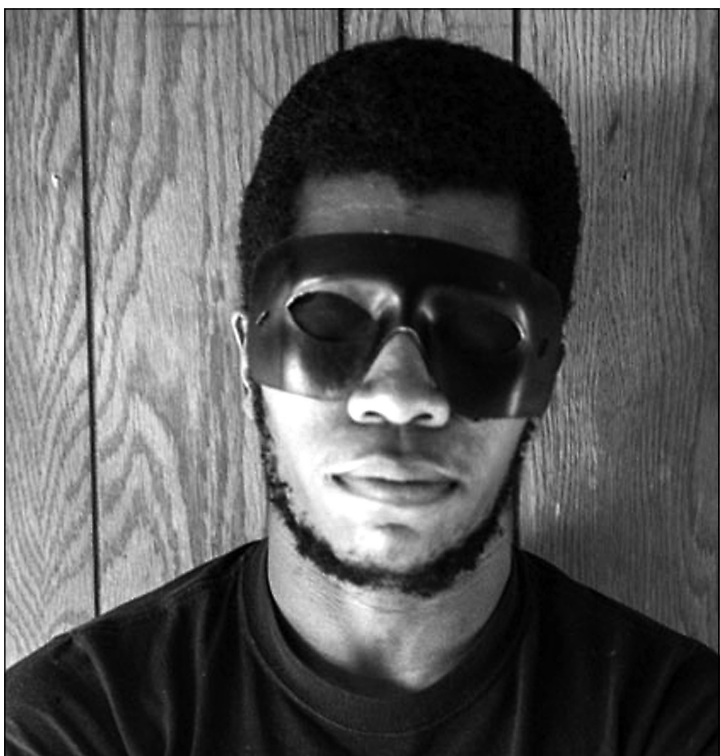


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WILLIS EARL BEAL

On Wednesday, May 13, the Community Center for the Performing Arts and KRVM proudly welcome Willis Earl Beal to the WOW Hall along with special guest Skin Lies.

Willis Earl Beal's story is the stuff of legend: born and raised in Chicago, Beal was "discovered" by *FOUND* magazine publisher/*This American Life* contributor Davy Rothbart while living semi-homeless in Albuquerque, NM, a period which found Beal posting fliers and self-portraits around town with his personal phone number, seeking friends. Beal left his CDRs and zines in coffee shops and the like, simply hoping to connect, and connect he did: Beal's boundless imagination and charisma are such that he quickly ascended from Albuquerque oddball to a known quantity back in Chicago; from there, he went on to TV appearances and sold out shows in the UK and the European mainland.

Beal was signed to XL's Hot Charity imprint, releasing a handful of albums and EPs in quick succession; his most recent LP with Hot Charity, *Nobody Knows*, even saw him collaborating with Cat Power's Chan Marshall and members of TV On The Radio. From there, he went on to star in the Tim Sutton film *Memphis*, a hit at Sundance 2014 that is currently streaming on Netflix.

Creatively restless, Beal bowed out of his contract with XL/Hot Charity last year, releasing his last record *Experiments In Time* himself (via CDBaby). Ever advancing into new sonic vistas, Beal's work becomes increasingly dream-like and individual with each recording and performance, recalling everything from Tom Waits to something straight out of *Twin Peaks*.

"I have a rigid standard for what is right and what is wrong," Beal notes. "Each note I play or sing, each lyric comes directly from a feeling. If there is no feeling, the note cannot come."

Skin Lies is a one-man #wetwave band (Dustin Krcatovich in the civilian world) based in Portland, Oregon. His muse lies in exploring the non-duality of light and dark, horror and pleasure, minor and major, noise and music, right and left, wet and wave.

For *Froese*, the latest album by Skin Lies, was recorded to acknowledge the passing of German musical giant Edgar Froese, whose recordings have moved so many of us in so many different ways. Recorded live in two sessions, edited and tinkered with in another, it was released on February 13, 2015.

Tickets are \$10 in advance, \$12 at the door. Doors open at 8:30 pm and showtime is 9:00. ★



HILLSTOMP MUSIC

On Friday, May 8, the Community Center for the Performing Arts and KRVM proudly welcome Hillstomp back to the WOW Hall along with special guests Wilderness and Blue Flags & Black Grass.

At it's core, the band Hillstomp consists of Henry Kammerer (guitar, banjo, vocals) and John Johnson (buckets, drums, clanks, grunts); two worn but exuberant voices singing and shouting above a swirling mass of banjo, buckets, slide, washboard and car parts. Together, they create a visceral music that makes you want to stomp your feet, shout to the heavens and love your neighbor. After 12 years of writhing, hypnotic stomp and shout celebrations that have left hundreds of clubs, barns and festivals drenched in sweat and covered in love, the duo continues to defy categorization. They have been called Mississippi trance blues, punkabilly, hill-country, Appalachian and punk blues (to list but a few), but none of it quite hits the nail squarely.

"The charm of Hillstomp is that the band members believe that they can pull out a frying pan and beat it like a drum," states *Drum! Magazine*. "The only problem is making it sound good. And they do."

Between 2002 and 2010, Hillstomp released two EPs and four full-length offerings. Those recordings, coupled with their legendary live performances, have helped to duct-tape together a distinctive sound that quickly bubbled upward in Portland's roots, blues and indie circles. Veterans of the Roots and Indie festival and club circuits, they have shared stages with The Avett Brothers, Southern Culture on the Skids, and Scott Biram, among others, and spent three weeks touring in support of The Reverend Horton Heat in support of 2010's *Darker The Night*.

"This Portland duo is cut from similar cloth as the North Mississippi Allstars and the Black Keys, but they're just a good ol' jug band cranking out lo-fi punk

blues on homemade instruments and vintage gear," noted *Harp Magazine*.

After taking a well deserved hiatus, Hillstomp returns to action with *Portland, Ore*, their debut on Fluff and Gravy Records, released in 2014 on LP and CD. The record picks up right where they left off, finding the band refining their craft and expanding their repertoire on ten tracks that range from moody folk ballads to the raging stomp the duo is best known for.

WILDERNESS

If you are looking for Oregon's Wilderness, head east from Eugene. Once you get to Bend, stop, for you have gone far enough. Do not continue until you reach Baltimore.

Wilderness is a band out of Bend. They are touring in support of *Homeward From the Battle*, the debut album from this four-piece band led by Jared Smith.

"He, like many residents of Bend, escaped to Oregon from L.A.," reports KMZE 107.1 FM. "His path to Oregon involved Ry

Cooder, the father of one of his former band members. He learned a lot about guitar from the veteran expert, and now puts his skills to work in the more alt-country-rockin' Wilderness. Fellow band members now are Nora K.W. Smith (yes, they're married), Nick Graham, and Bradley Parsons.

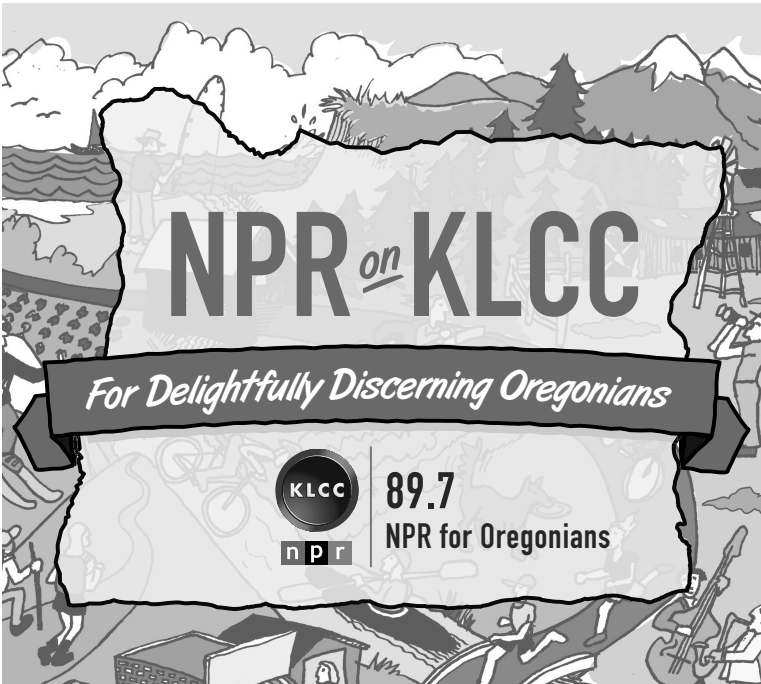
"By the way, this Wilderness band from Bend is not the same as the Wilderness band from Baltimore."

BLUE FLAGS & BLACK GRASS

Blue Flags' sound can be summed up as modern American skiffle. It combines jug band and ragtime of the '20s and '30s with bluegrass, viper jazz and a hint of Irish/Gypsy twang.

BFBG was born around the spring of '11 in Portland, Oregon. The typical gig is usually Flip 'Fats' McGuire (vox, banjo, reso-phonic guitar) and who ever else is available at the time. Depending on the players for the evening, BFBG's sound can be more of the jug/ragtime contingent or on the side of the Gypsy-swing/bluegrass flavor.... regardless... it's good stuff.

Tickets are \$10 in advance, \$12 at the door. Doors open at 8:00 pm and showtime is 9:00. ★





PIGS ON THE WING: DARK SIDE OF THE RAINBOW

“...once you’ve slaved over the Floyd and poured it masterfully from a stage, it’s in your blood — and your repertoire — forever...it’s no stretch whatsoever to imagine that this lineup... would feel right at home in the Pink Floyd catalog, with an emphasis on the group’s monumental ’70s output...” - *Corvallis Gazette-Times* 10-21-11

On Saturday, May 9, the Community Center for the Performing Arts and KRVM proudly welcome to the WOW Hall Pigs on the Wing: Dark Side of the Rainbow.

Imagine the energy and electric intensity of *Dark Side of the Moon* era Pink Floyd in an intimate theater the size of the WOW

Hall. Hailing from Portland, Pigs on the Wing has been delivering just that spellbinding experience since 2006.

Since its inception as a one-off performance of *Dark Side of the Moon*, to the band’s current touring production which has included live renditions of the infamous *Wizard of Oz* sync, full performances of multiple Floyd albums, and music from every era of Pink Floyd’s career, Pigs on the Wing heavily emphasizes the rock dynamics and psychedelic intensity of 1970s era Floyd. The result is a show that is an authentic, accurately performed yet refreshing take on the music and experience of Pink Floyd.

The band members believe that any Floyd fan will appreciate

what Pigs on the Wing does with the music. After all, none are bigger Floyd fans than the members of Pigs on the Wing themselves. As vocalist Keeley St. Clair put it in a recent interview in *Oregon Music News*, “I think I can speak for everyone in the band in saying that we take good care to be stewards of the music that we admire so much... It’s a big responsibility to play such well-loved music.”

Pigs on the Wing are: Jason Baker (guitar, vocals); Matt Jones (keys, vocals); Eric Welder (bass); Bryan Fairfield (drums); David Lindenbaum (guitar, vocals); Keeley St. Clair (backing vocals) and Pete Galluzzo (saxophone).

In addition to performing the infamous *Dark Side of the Moon* – *Wizard of Oz* sync live, Pigs on the Wing will follow with a full second set of classic Pink Floyd tunes.

Tickets are \$12 in advance, \$15 at the door. Doors open at 8:00 pm and showtime is 9:00. ★



TWIZTID THE NIGHT AWAY

On Sunday, May 10, GreenTree Promotion Presents Twiztid The Darkness Tour with Kung Fu Vampire, GreenTree, Tragedy 503, Davey Suicide, The Damn Dirty Apes and Kissing Candice.

Twiztid released their latest album, *The Darkness*, on Jan. 27 as part of their deal with new label Majik Ninja Entertainment. Twiztid rolled out a series of original horror themed videos via their official YouTube channel in December and January leading up to the album’s release. *The Darkness* is Twiztid’s 10th studio album and 27th release overall.

Formed in 1997, Twiztid is a hip-hop duo from Detroit composed of Jamie Spaniolo and Paul Methric, who perform under the respective personas of Jamie

Madrox and Monoxide Child. Previously they performed as House of Krazees members Mr. Bones and Hektic. When Jamie and Paul left HOK they recorded a demo album and sent it to Psychopathic Records. Violent J was so impressed with the group that he signed them, and together they came up with a name they felt fit the group: “Twiztid”. They left Psychopathic in 2012, forming Majik Ninja Entertainment in 2014.

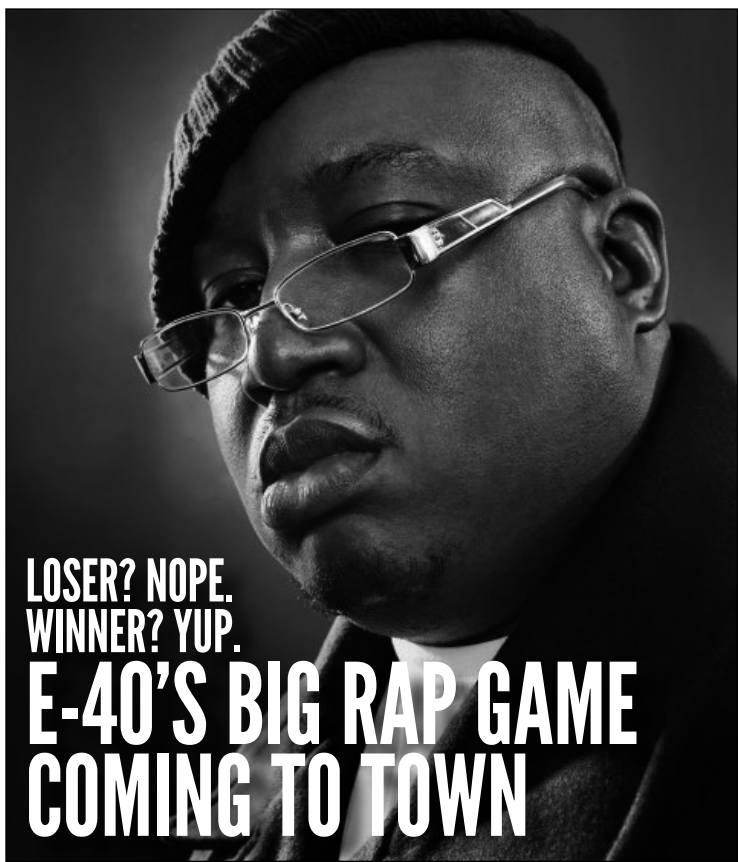
Twiztid’s performance style is often described as horrorcore. According to Jamie, “Think of it as if there was a *Halloween* or *Friday the 13th* on wax and Jason and Michael Myers could actually rap, this is what their vibe would sound like.”

The duo’s debut album *Mostasteless* was re-released in 1999 on Island Records and peaked at #8 on the *Billboard* Top Heatseekers chart, and #149 on the *Billboard* 200. Twiztid’s sixteenth album and its seventh studio album, *W.I.C.K.E.D. (Wish I Could Kill Every Day)* was their highest charting album, peaking at #11 on the *Billboard* 200, #4 on the Top Rap Albums chart, and #1 on the Top Independent Albums chart.

Since forming their own label, Jamie and Paul have been slowly coming out with *The Darkness*. On November 26, 2014, Twiztid released the album cover art and the tracklist. On December 3 Twiztid released the first single off the album, “Boogieman”. On December 9 Twiztid released the second single via Rollingstone.com titled, “Back To Hell”. On December 17, Twiztid released their first promo video for the album titled “Hostage”. On January 9 Twiztid released the second promo video titled “Family Time”.

Jamie Madrox states, “I just listened to the entire *The Darkness* record and all I can say is that I’m thankful that after all these years we still kick much ass at what we do and haven’t lost the magic and intensity in us or our music that we initially started with almost 17 years ago.”

Tickets are \$22 in advance, \$30 at the door. Doors open at 7:00 pm and showtime is 8:00. ★



LOSER? NOPE. WINNER? YUP. E-40’S BIG RAP GAME COMING TO TOWN

By Fiona Brooks

On Tuesday, May 12, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome E-40 Choices Tour to the WOW Hall with special guests Stevie Stone, Cool Nutz and Nessasary.

Earl Stevens, better known by his stage name E-40, is a rapper from Vallejo, California. E-40 made his debut in 1990 with the EP *Lets Side* as a member of The Click, an independent label founded by Earl himself. In 1993, he released his solo album debut, *Federal*. Twenty albums later, he released two records in 2014, *Sharp On All 4 Corners 1* and 2. He has promised two more editions of *Sharp On All 4 Corners* for 2015.

There are only a few rappers in the game that truly are legends. “The Ambassador of the Bay”, as he is also known, is certainly one of those few. With his patented slang and unforgettable flow, it is no surprise that E-40 has remained a current artist. One of more popular songs on *Sharp On All 4 Corners 1*, “Choices”, really reflects his lifestyle and philosophy as a modern rapper. The song is a series of choices presented lyrically as questions, then followed by the answer, yup or nope. For instance, “Ever helped a brotha out when he was down on his luck? Yup.” “You a loser? Nope. Winner? Yup.” You definitely want to be on the winning side of this choice and come to this show.

This is not a show to miss. E-40 is a big name to come to a town of our size. He has been in the rap game for many years, and has the reputation to prove it. Fresh of the stage from SXSW last month, with the huge crowd he drew, and the other big cities he has been playing, Eugene is lucky to be a stop on his tour. Dedicated fans know how wild Earl can be. If you don’t know his music, come anyway and experience the energy of a full house bumping along with a great rapper.

This show’s main support, Stevie Stone, is not as well known as some other rappers but after this tour, he surely will be. He is based in St. Louis and is signed to Tech N9ne’s Strange Music label. Stone’s melodic rap style is more similar to Tech N9ne than it is to E-40’s. They complement each other and the lyrical variety is sure to keep fans entertained.

So, got plans May 12? Nope. Goin’ to E-40? Yup.

Tickets are \$30 in advance, \$35 at the door. Doors open at 7:00 pm and showtime is 8:00. ★

THANK YOU JAMES FOX

The Board of Directors of the Community Center for the Performing Arts/WOW Hall wish to express our support for James Fox.

The Community Center for the Performing Arts is the nonprofit organization that owns and operates the WOW Hall. Founded in 1975, the CCPA was one of the many counterculture organizations that blossomed in Eugene, as documented in the book *Fruit of the Sixties*. Being one of the organizations from that time period that has survived, assimilated and thrived, the history of the CCPA will be of interest to future historians.

As director of the Special Collections and University Archives division, James Fox was instrumental in securing the donation of our organization’s archival materials for the U. of O. He took the time to attend meetings, answer questions and develop a contract that met with everyone’s approval. Without question, it is the trust and confidence that we placed in Mr. Fox that resulted in our signing a Deed of Gift with the UO.

We have extreme respect for the professional expertise and commitment to historic preservation demonstrated by Mr. Fox, and his record of achievement in securing collections for the UO. He has been a credit to the University and to the greater community of Eugene. ★

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| Twiztid Kung Fu Vampire GreenTree Tragedy 503 (Green Tree Promotions rental) 7:00 PM \$22 Advance \$30 Door Horror-Hop www.twiztid.com/ kungfuvampire.com/ 10 | Jon Spencer Blues Explosion We Are Hex 8:00 PM \$17 Advance \$20 Door Rock thejonspencerbluesexplosion.com/ www.facebook.com/ 11 | E-40 Stevie Stone Cool Nutz Nessary 7:00 PM \$30 Advance \$35 Door Hip-Hop www.facebook.com/e40 12 | Willis Earl Beal Skin Lies 8:30 PM \$10 Advance \$12 Door R&B/Soul www.facebook.com/willisearlbeal www.willisearlbeal.com/ www.facebook.com/skinlies 13 | WOW Hall Board of Directors Meeting 6:30 PM Meets at Growers Market, 454 Willamette St., upstairs 14 | Historic Exhibit Reception 5:00 – 7:00 PM Free On display through May Square Dance with Rosie Sweetman and The Barnstormers 7:30 PM Free / Donations 15 | Workshop: Intro to Live Sound Reinforcement 2:00 – 5:00 PM \$25 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| | Memorial Day Office Closed | Jenny Lewis Nikki Lane (Monqui rental) 7:00 PM \$25 Advance \$28 Door Singer-Songwriter www.jennylewis.com/ twitter.com/jennylewis www.facebook.com/JennyLewis 26 | | | AKA White Devil Devils of Loudun Fallen Theory Morbid Fascination 7:30 PM \$8 Advance \$10 Door Hard Rock www.facebook.com/TheDevilsOfLoudun www.facebook.com/ 29 | Downtown Eugene Historic Sites Tour 10:00 AM – 1:00 PM 30 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| <div><div>Classes and Workshops:</div><div>Saturdays: Zumba with Cynthia Healey 9:00 - 10:00 am West African Dance with Alseny Yansane 11:00 am - 12:30 pm Sundays: Coalescence: Community Ecstatic Dance 10:00 am - noon Eugene Ecstatic Dance 1:00 - 3:00 pm Mondays (except 5/11): Zumba with Cynthia Healey 5:30 - 6:30 pm Wednesdays (except 5/13): Zumba with Cynthia Healey 5:30 - 6:30 pm</div></div> | | | Meg Myers Wild Party 8:30 PM \$12 Advance \$14 Door Singer-Songwriter www.megmyers.com/ twitter.com/megmyers www.facebook.com/wildpartyofficial 3 | | Agalloch YOB Ufomammut 8:00 PM \$13 Advance \$15 Door Doom Metal www.aggalloch.org/ www.facebook.com/AgallochOfficial www.facebook.com/quantumyob www.yobislove.com/ 4 | The Green Garter Band's Final Concert (University of Oregon rental) 6:30 PM Free Swing www.last.fm/music/Green+Garter+Band 5 |
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